

FBRS 360/3 1989-90

Textile Printing & Dyeing II
Tuesday 13:30-17:30, VA-415

Kathryn Lipke, Professor

Textiles occupy a middle ground in the environment. If architecture provides a permanent arena for the human drama, then textiles are signs of changing scenes. They give us clues to the passing panorama; they signal beginnings, endings and the passage of time and they arouse our curiosity and expectation. They are like ourselves; yielding, flexible, transitory, capable of movement and change. As clothing and accoutrements of our dwellings, they mediate between ourselves and the constructed environment. They can function as mask or message.

DESCRIPTION

An advanced course in surface printing with an emphasis on photo and repeat processes as they relate to textiles. Special attention is given to problems such as weight and tension in relief, sculptural form and fabric construction.

COURSE OUTLINE

September and October:

- silk screen printing, resist and discharge dyeing, direct dye and pigment application

Assignments: Pattern and Process as metaphor, stimulation and formal relationships (drawings by the yard)
Form and Motion, the "sheet" as cloth transformed

Critique: September 27th and October 25th

November and December:

- transfer printing processes (photo copy, solvent, thermal)
- contact printing processes (cyanotype)

Assignment: Textiles in an urban matrix, alternative ways of looking at cloth. Considerations:
Aesthetics; the medium and the message,
the interaction of the textile in the environment
Sociological concerns;
Psychological concerns; i.e.. the cloth curtain interacts in and with architecture to define and divide space, it leads to the illusionistic space beyond, it protects and covers.....

Critique: November 25th and November 29th

January and February:

Assignment: Cloth as Ritual and Symbol as it relates to the body

Critique: January 31st and February 28th

March and April:

- A personal approach to cloth - developing a body of work with the following considerations: alternative ways of looking at cloth..... with regard to space, movement, tensions and images

Critique: March 28th and April 18th

METHOD OF INSTRUCTION AND EVALUATION

Students work with a variety of printing and dyeing techniques with special emphasis given to the materials and processes of fabric printing with the desire that the student understand their unique potential, learn to control them and use them to express his/her individuality. The lecture and slide presentations are intended to focus on form and content (the language of cloth). The visual and verbal presentations by each student is to focus on the aesthetic inquiry undertaken in connection with each assignment.

Attendance is essential. Additional workshop time is scheduled for the completion of the programme.

A notebook/sketchbook should be kept.

Eight projects will be due, plus samples relating to the various techniques. Specific problems to be assigned as the term progresses.

Evaluation is based on the following criteria: imagination, technical expertise, successful intergration of concept and materials.

Final grade: 15% on each of the first seven projects plus the samples; 25% on the final project.

STUDENTS RESPONSIBILITIES

Each student is responsible for his/her own materials except some dyes, pigments, chemicals and tools available in the studio. It is important that students come well prepared for all classes. Absent students must obtain information on materials and assignments before the next class. It is expected that students do approximately six hours of studio work between each class. The workshop schedule will be posted.

To prevent health hazards due to the toxic composition of the dyes, students are requested not to eat, drink, or smoke in the studio area. When mixing dyes, a mask, goggles and appropriate working clothing must be worn. It is each student's responsibility to keep the studio clean.

"One should always be curious. Not a passive curiosity dependent upon information received, but an aggressive curiosity that compels one to seek things out and ascertain them for oneself".

Reading & Reference List FBRS 360/460, Prof. Kathryn Lipke

Larson, Jack Lenor, The Dyer's Art, Ikat, Batik, Plangi, Van Nostrand, Reinhold.

Constantine, Mildred, Jack Lenor Larson, The Art Fabric, Mainstream, Van Nostrand Reinhold.

Bachelard, Gaston, The Poetics of Space, Beacon Press, 1969.

Berger, John, About Looking, Pantheon Books, New York, 1980.

Guillermo De Osma, Fortuny, Mariano Fortuny: His Life & Work, Rizzalo, New York, 1980

Clarke W., An Introduction to Textile Printing, Butterworths in Association with ICI Dyestuffs Division, 1971.

Knutson, Linda, Synthetic Dyes for Natural Fibers, Madrone Publishing, Seattle, 1982.

Yoshiko Wada, Mary Kellog Rice, Jane Barton, Shibori, the inventive art of Japanese Shapel Resist Dyeing, Kodansha International, New York, 1983.

Howell-Koehler, Nancy, Photo Art Processes, David Publications, Inc., 1980.

Sheridan, Sonia Landy, Energized Artscience, A Generative Systems Publications, Industrial Graphic Division, 3M, St. Paul, Minn., 1973.

Story, Joyce, Textile Printing, Van Nostrand Reinhold, 1974.

Nettles, Bea, Breaking the Rules, a Photo Media Cookbook, Light Impressions, 1977.

Firpo, Patrick, Lester Alexander, Claudia Katayanagi, Steve Ditlea, Copyart, Horseguard Lane Productions Ltd., 1978.

Lippard, Lucy R., Get the Message, a Decade of Art for Social Change, E.P. Dutton, Inc., New York, 1984.

Truitt, Anne, Daybook, the Journal of An Artist, Penguin Books, 1982.

Soetsu, Yanagi, The Unknown Craftsman, A Japanese Insight into Beauty, Tokyo, New York, Kodansha International Ltd., 1972.

Hyde, Lewis, The Gift, Imagination and the Erotic Life of Property, New York, Vintage Books a Division of Random House, 1979.

Weschler, Lawrence, Seeing is Forgetting the Name of the Thing One Sees, Berkeley, Los Angeles, London, Univ. of Calif Press 82.